

number preserve their original brass frames, and are supposed by antiquaries to have been produced in the *atelier* of Monvearni, as the name or initials of that master are generally found upon them. As to the other artists, they followed, unfortunately, the but too common practice of most of the workmen of the middle ages, and, with the exceptions of Monvearni and P. E. Nicholat, or, as the inscriptions have been more correctly read, Penicaud, their names are buried in oblivion.

At the commencement of the sixteenth century, the Renaissance had made great progress; and among other changes, a great taste for paintings in "camaieu," or "grisaille," had sprung up. The *ateliers* of Limoges at once adopted the new fashion, and what may be called the second series of painted enamels was the result. The process was very nearly the same as that employed with regard to the carnations of the earlier specimens, and consisted in, firstly, covering the whole plate of copper over with a black enamel, and then modelling the lights and half-tints with opaque white; those parts requiring to be coloured, such as the faces and the foliage, receiving glazes of their appropriate tints—touches of gold are almost always used to complete the picture; and, occasionally, when more than ordinary brilliancy was wanted, a thin gold or silver leaf, called a "pallion," was applied upon the black ground, and the glaze afterwards superposed. All these processes are to be seen in the two pictures of Francis I. and Henry II., executed by Leonard Limousin, for the decoration of the Sainte Chapelle, but which have now been removed to the Museum of the Louvre. Limoges, indeed, owed no small debt of gratitude to the former monarch, who not only established a manufactory in the town, but made its director Leonard, "peintre, émailleur, valet-de-chambre du Roi," giving him, at the same time, the appellation of "le Limousin," to distinguish him from the other and still more famous Leonardo da Vinci. And, indeed, the Limousin was no mean artist, whether we regard his copies of the early German and Italian masters, or the original portraits of the more celebrated of his contemporaries, such as those of the Duke of Guise, the Constable Montmorency, Catherine de Medici, and many others—executed, we must remember, in the most difficult material which has ever yet been employed for the purposes of art. The works of Leonardo extend from 1532 to 1574, and contemporaneously with him flourished a large school of artist-enamellers, many of whose works quite equalled, if they did not surpass, his own. Among them we may mention Pierre Raymond and the families of the Penicauds, and the Courteys, Jean and Susanna Court, and M. D. Pape. The eldest of the family of the Courteys, Pierre, was not only a good artist, but has the reputation of having made the largest-sized enamels which have ever been executed (nine of these are preserved in the Museum of the Hôtel de Cluny—the other three, M. Labarte informs us, are in England) for decorating the façade of the Château de Madrid, upon which building large sums were lavished by Francis I. and Henry II. We should observe that this last phase of Limoges enamelling was not confined, like its predecessor, to sacred subjects; but, on the contrary, the most distinguished artists did not disdain to design vases, caskets, basins, ewers, cups, salvers, and a variety of other articles of every-day life, which were afterwards entirely covered with the black enamel, and then decorated with medallions, &c., in the opaque white. At the commencement of the new manufacture, the subjects of most of the enamels were furnished from the prints of the German artists, such as Martin Schöen, Israel van Mecken, &c. These were afterwards supplanted by those of Marc' Antonio Raimondi and other Italians, which, in their turn, gave way about the middle of the sixteenth century to the works of Virgilius Solis, Theodore de Bry, Etienne de l'Aulne, and others of the *petits-maîtres*.

The production of the painted enamels was carried on with great activity at Limoges, during the whole of the fifteenth, sixteenth, and seventeenth centuries, and far into the eighteenth, when it finally expired. The last artists were the families of the Nouaillers and Laudins, whose best works are remarkable for the absence of the paillons, and a somewhat undecided style of drawing.

In conclusion, it remains for us only to invite the student to cultivate the beauties, as sedulously

as he should eschew the extravagancies, of the Renaissance style. Where great liberty is afforded in Art no less than in Polity, great responsibility is incurred. In those styles in which the imagination of the designer can be checked only from within, he is especially bound to set a rein upon his fancy. Ornament let him have in abundance; but in its composition let him be modest and decorous, avoiding over-finery as he would nakedness. If he has no story to tell, let him be content with floriated forms and conventional elements in his enrichments, which please the eye without making any serious call upon the intellect; then, where he really wishes to arrest observation by the comparatively direct representation of material objects, he may be the more sure of attaining his purpose. In a style which, like the Renaissance, allows of, and indeed demands, the association of the Sister Arts, let the artist never lose sight of the unities and specialties of each. Keep them as a well-ordered family, on the closest and most harmonious relations, but never permit one to assume the prerogatives of another, or even to issue from its own, to invade its Sister's province. So ordered and maintained, those styles are noblest, richest, and best adapted to the complicated requirements of a highly artificial social system, in which, as in that of the Renaissance, Architecture, Painting, Sculpture, and the highest technical excellence in Industry, must unite before its essential and indispensable conditions of effect can be efficiently realised.

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